

Al Johnson Comes to Belasco—National Will Have George White's "Scandals"

"Sinbad" and "Scandals" Will Feature Inauguration Week—"Way Down East" Goes to Garrick—William Collier at National, and "Passing Show" at Poli's.

By LOUIS ASHLEY.

A Washington boy who has reached heights returns to his home town next week to show his friends and admirers just how good he is behind the footlights. He is Al Johnson. He comes in "Sinbad," a laughing, rollicking oriental travesty. He will spend his time at the Shubert-Belasco, beginning a week from tonight, making everybody laugh at poor "Sinbad," the title of his role.

Al Johnson has just returned from a vacation at Palm Beach. He needed it, too, having worked hard for many months with the Winter Garden show. "It was the most glorious vacation of my life," Johnson told friends on his return to "Sinbad."

This oriental performance has established new records for Winter Garden shows wherever it has been seen. New York and Boston packed the theater to watch Johnson's comedy and to hear his songs. With Washington as his home town, it is to be expected that "Sinbad" won't lack for applause as long as he remains here.

ANN PENNINGTON HERE.

Fine business for the Shubert-Belasco next week, but how are you going to overlook George White's "Scandals of 1920" at the National next week? There's a hustler, George White.

George White used to be a dancer, not an ordinary dancer, but a king pin in the dancing line. He saw how folks were making all kinds of money with revues and decided to try his own luck.

Getting the necessary financial backing, which included about every cent he had in the world, George White took a chance. He started his show here at the National Theater. It wasn't so powerful good that first night, but by the time it landed in New York, it was the real thing. Today George White's "Scandals" are numbered among the most successful in the country.

Starting with Ann Pennington, White offers real headlines in every way possible. He offers real dancing, real singing and real comedy. Furthermore, as the boss of the job, he is always sure to see that things are put over properly.

HAS GOOD COMPANY.

White has an excellent company this season. It includes La Sylphie, one of the best dancers on the stage; Ethel Delmar, Frances Arms, Christine Welford, Myra Cullen, Darryl F. Zanuck, George Bickel, James Miller, Lloyd Garrett Lester O'Keefe, George Rockwell and Al Fox.

Of course, Ann Pennington will be there. As a dancer she ranks with the best on the stage today. Furthermore, she is exceedingly popular here in Washington and will undoubtedly be an attraction worth while.

Manager Clarence J. Harris is yet in doubt what attraction he will have next week, while it is more than probable that "Way Down East" will continue to be shown at the Shubert-Garrick. The David Wark Griffith motion picture packed Poli's for three weeks and likely to do the same at the F street playhouse.

TWO OPENINGS TONIGHT.

Two shows open tonight. William Collier—who used to be known as Willie Collier—will be seen at the National in "The Hottentot," a comedy. However, this last should not be considered a new attraction in comedy, being one of the leaders in that line on the American stage. According to the lads who know, "The Hottentot" is one of the funniest things ever staged and will undoubtedly bring many laughs while it is here.

The other opening tonight is "The Passing Show" at Poli's, filled with music, mirth and fair women. It is a classic of the stage today. In this show, but don't forget James Barton. He has been making records with his comedy ever since the show started. As an acrobatic comedian, Barton is classed with the leaders on the stage.

"The Passing Show" also boasts of its fair women. Judging from experience most "passing shows" have been well supplied with fair women, but only one is said to surpass them all. Oh, well, this is a hard life!

COMEDY AT BELASCO.

Tomorrow night at the Shubert-Belasco will be seen one of the smartest comedies in many a year, "Adam and Eva." This show ran a long time in New York and has been a success in today's Jacob Wark Griffith. The Griffith family is producing it and the enjoyment of the theatergoers should be considerable.

EMMA TRENTINI, known to all who love good music, comes to E. F. Keith's tomorrow as the headline attraction. Mme. Trentini will ever be remembered for her fine work on "Naughty Marietta" and "The Firefly." She sings many of her old favorites in her vaudeville act.

GRIFFITH CLAN TO SEE "WAY DOWN EAST" FILM.

Tomorrow night there will be a "Griffith Night" at the Shubert-Garrick Theater, for the purpose of bringing together all the Washington residents named Griffith in honor of David Wark Griffith, the producer of "Way Down East."

The movement was started by Clark C. Griffith, the prominent clubman of Washington, and has been a successful operation of the business management of "Way Down East." Among the 200 persons named Griffith who have agreed to participate in the event are many people of prominence. The Griffith family was one of the early Virginia settlers, but David's branch moved into Kentucky two generations before he was born, and at a time when Kentucky was what it is today. Jacob Wark Griffith, the grandfather of David Wark Griffith, had agreed to participate in the Confederate army in the Civil War, and earned the title of "Roaring Jack Griffith" because it was a trait of his when leading his regiment into action to raise his voice to a pitch heard above the din of battle.

General Griffith's wife was a member of the Ogleby family, of Georgia, and stretched out back of her were the Shirley and Carter families, all of good Georgia stock. Eight children were born to General and Mrs. Griffith. They were, Mattie, William Wark, Albert Lynden, Annie, Jacob Wark, Jr., Virginia, David Wark and Ruth.



Al Johnson in "Sinbad" at the Shubert-Belasco.

James Barton Brings Laughter To "Passing Show" at Poli's

James Barton, the foremost mirth-maker with "The Passing Show of 1919," at Poli's tonight indulges in as many athletic fads as Fred Stone or Doug Fairbanks. Not satisfied with the strenuous routine of his stage labors which would test the strength of a modern Hercules, Mr. Barton has fitted up in his dressing room at the theater a miniature gymnasium.

When he is not engaged on the stage diverting the audience with his dancing, sparring and pantomimic comicalities, he may be found practicing with the weights, exercising with dumb bells or punching the bag. In consequence Mr. Barton is always in the pink of physical condition.

Pep, pace and punch are said to be the predominant characteristics of the "Passing Show of 1919," which is eclipsing all previous records of Winter Garden shows.

The infectious fun of this exhilarating spectacle would alone ensure the success of the entertainment. None of its predecessors could boast so much genuine and wholesome comedy.

James Barton, the Avon Comedy Four, Kyra, Lon Hassell, Frankie Meath, Four Haley Sisters, Hazel Cox, Rath Brothers, Jack Leslie, Harry Turpin, Al Martin, Eddie Miller, Merle Hartwell, Peggy Merriment, Tillie Barton, and John Crane are the newcomers to the Winter Garden fold and they have not encountered themselves in the favor of devotees of musical revues.

As usual the chief asset of this alluring spectacle is the pulchritudinous contingent of femininity. "The Show of 1919" justifies its high reputation in its frank exhibition of stage beauties. Nothing more gorgeous than the scene revealing the glories of King Solomon's throne room in all splendor has been seen on the American stage. There is an excess of enchantment throughout the whole entertainment, and the only fault that can be found with the present "Passing Show" is its excess of diverse affluence.

Chief vocal honors fall to the quartet of lithesome sisters programed as the Haley Sisters. They assuredly are mistresses of harmony. The "Tumble Inn" and "Road to Destiny" trio are nightly awarded encores enough to prolong the performance to an inordinate length.

"The Passing Show of 1919" is notable beyond all its predecessors for its apt and clever travesty of last year's metropolitan successes. "The Jester" receives full appreciation, although the original play in which the Barrymores created a future last season in New York has never been seen in any other city. It is a triumph on its own merits.

Mr. Barton and Miss Heath, in their clever imitation of the Barrymore mannerisms, demonstrate unusual histrionic talent. The fine art of travesty for money and engulfed exemplified in a production of this type.

Making a Good Start.

The firm name of Irons & Clamage, owners of "Town Scandals," the attraction playing at the Gayety Theater this week, will be new to theatergoers, this being the first appearance of these gentlemen as producers. Notwithstanding this, their production has already been accorded the premier honors of the circuit.

"Adam and Eva," a Delightful Comedy, at Belasco Tomorrow

One of the most charmingly piquant comedies the theater has had in years is "Adam and Eva," the Guy Bolton and George Middleton comedy which E. F. Comstock and Morris Gest will produce at the Shubert-Belasco. The latter tomorrow evening direct from a sold-out run in New York and four months in Chicago.

With a wealth of brilliant lines and characters, typified by the wit and satire of the famous and weaknesses of the smart society set in a manner that is said to be most amusing. There is, for instance, James King, a wealthy widower, who is perpetually harassed by his wife's family, each member of which is a wasteful and thoughtless idler.

Mr. King, in sheer desperation, plans a business trip to South America, leaving his young business manager, Adam Smith, to run and direct his family and household affairs as he would any other business assignment. Smith, for his part, briskly proceeds to obey orders with an admirable attention to detail. He curtals allow-



George White in "Scandals of 1920" at the National Theater.

THEY'RE LOOMING UP

"Tangerine," a musical comedy, comes to the Shubert-Belasco on Sunday, March 6.

George White's "Scandals of 1920," with Ann Pennington, is the attraction at the National, beginning Sunday, February 27.

Al Johnson, in "Sinbad," will be seen at the Shubert-Belasco during inauguration week.

"Five Virginia Dolls" will head the Strand's bill next week.

Kitty Doner and company, Craig Campbell, Wattle and Howley and Hugh Herbert and company are among those to be seen at B. F. Keith's next week.

"The Bon Ton Girls," headed by John Barry and George Douglas.

"Doree's Celebrations in Great Moments from Great Operas" will be the headline attraction at the Cosmos next week.

"Take It From Me," a musical comedy, will be an early visitor to the Shubert-Belasco Theater.

"TOWN SCANDALS" FOR GAYETY FANS THIS WEEK

Irons and Clamage's "Town Scandals," newest addition to the Columbia circuit of burlesque organizations and heralded as quite the most pretentious and sumptuously mounted attraction of its kind on tour, opens a week's engagement at the Gayety Theater today.

It presents an entertainment typical of the modern tendency in burlesque, with clean, bright and breezy comedy, lifting music, elaborate settings and novel effects, by a hard-working, energetic and capable company of performers, headed by George A. Clark, master of character comedy, and Ethel Shutta, dancing comedienne of unusual charm and vivacity.

Two acts and eight scenes are required for its staging, and these settings include representations of such varied points and places as the Atlantic City boardwalk, New York's Chinatown, the Yukon region in winter, the inferno, "Melody Lane," and aboard a ship in mid-ocean.

Those in the supporting cast include Helen Hudson, Roy Miller, Billy Cochran, Corinne Wilson, Ola Hudson, Bessie Marshall and Charles Fagan, besides a chorus of twenty singing and dancing beauties, all daintily groomed, like the modern revue, the progress of the slender plot will be interrupted at frequent intervals to permit the introduction of various novel and appealing vaudeville specialties.

The musical program is a long one and provides for such popular numbers as "What Are We Going to Do When There Ain't no Jazz?" "Sweet Mama," "The Alaskan Hoop-La," "All the Nice Girls Love a Sailor," and "Pretty Day and Dance De Comic."

Robbins is Prominent.

Roland S. Robbins, manager of B. F. Keith's Theater, is prominent in the plans to welcome George E. McBride, the 1921 manager of the Washington baseball club, with a dinner at the Wardman Park Hotel next Thursday night. He is chairman of the entertainment committee and promises the fans a wonderful show.

New Capitol Theater Makes Its Bow With Two Shows Today

Washington's newest playhouse, the Capitol, replacing the ancient and revered Lyceum, which was burned to the ground about a year ago, makes its bow with today's matinee. Manager Garrison, who has been slaving on his job of getting ready for the opening, will be on hand to greet his many friends.

Almost half a million has been spent in building this steel and concrete theater, in decorating it and in furnishing it with all the very latest improvements in theater construction. As the most perfect of ventilation

plants has been installed, smoking will be permitted at all performances. This absolutely fireproof theater is today the newest and best south of New York City.

Robbins of the highest standard controlled by the American burlesque circuit will be presented. Pre-war prices will be established and maintained at all times. The management has no intention of overcharging, and Henry Dixon's "Big Sensation."

This organization enjoys the distinction of being the most unique aggregation of its kind on the American circuit, and that it will fulfill the expectations and promises of its resourceful originator, Mr. Dixon, goes without saying. The "Big Sensation" is a decided departure in the way of burlesque and in its way ranks on a par with the celebrated "Ziegfeld Follies."

Two rollicking burlesques and travesties will be offered, namely, "The Perfect Man" and "Strike, Struck, Stricken," each the work of Ad Singer, a young composer and lyric writer of note.

Heading a cast of unusual merit and stability is Harry (Hickey) Levan, one of the foremost and ablest comedians in this country. The others are Letty Bolles, a charming young woman, whose abilities have helped her to the front ranks of her profession; Jimmy Lake, the highest salaried and most capable straight man in burlesque; Elsie Donnelly, a prima donna, who possesses that most essential requisite—a voice; Stella Rose, a sourette of class and quality; Belle Costello, an eccentric de luxe; Ukulele Hughes, who knows how to entice magic melodies from the noted Hawaiian instrument; Ralph Rogers, the inimitable character comedian and gloom-annihilator, who is familiarly captioned "The Jazz Wop"; and Fred Nolan, a young man of cleverness and style. In addition to these there is a chorus of twenty.



William Collier in "The Hottentot" at the National Theater.

Collier Shows "The Hottentot" At National

William Collier, who ranks as America's foremost farceur, comes to the National Theater tonight for a week's engagement under the management of Sam H. Harris in "The Hottentot," a farce by Victor Mapes and Mr. Collier himself.

Travis later starting vehicle of Mr. Collier is proving one of the greatest successes of his career. The New Yorkers enjoyed it to such an extent last season that the play ran until hot weather. This season Mr. Collier has duplicated his New York success in both Boston and Chicago.

"The Hottentot" gets its name from a horse which is owned by the charming Peggy Fairfax. Peggy is wild about racing, and about horses, and when she meets Sam Harrington, played by Mr. Collier, she mistakes him for a famous steeplechaser by the same name.

As Sam has fallen in love with Peggy at first sight, and does not wish to lower himself in her esteem he lets her case of mistaken identity stand, although in reality he is very much afraid of horses because of a terrible experience early in life.

As the play progresses the situations become more and more complex and laughter reigns supreme. The dialogue of the play is clever and fast, especially the wit which is especially mirth-provoking when delivered in Mr. Collier's inimitable manner.

The company supporting Mr. Collier is a most capable one, and includes Donald Meek, Calvin Thomas, Fred Eric Karr, Arthur Howard, Edwin Taylor, Howard Hull Gibson, Elizabeth Moffat, Helen Audiffred and Mildred Hill.

There will be a special matinee on Tuesday, Washington's birthday. The large salary of \$3.50 a week, and \$1.50 extra for handling, the baggage, proved too tempting an offer for ten-year-old Willie Collier to resist, so he became an actor. To do this he ran away from school and managed to elude his parents for several weeks while he tramped, with his juvenile juvenile piano company. Finally he was captured and returned to school, a much chastened and much chastised boy.

The lure of the stage finally led him to get a position as call boy at Dea's Theater, New York, and for six years he divided his time between the duties of a call boy and playing small parts. His first real opportunity came when he was cast for a role in a classic drama and without speaking a line he made such a good impression that John Russell promptly corralled him for a play called "The City Directory."

Young Collier made such a hit in the various roles assigned to him that he soon found himself playing leads. Subsequently he appeared in "Hoss and Hoss," "A Back Number," "Little Christopher," "Miss Philadelphia," "My Friend from India," "The Man from Mexico," a notable revival of "The Rivals."

It was not until 1901 that Mr. Collier became a star, appearing in "On the Quiet," which ran for two seasons. Then "The Hottentot" was retained him for their New York Music Hall in which a great aggregation of stars appeared including Lillian Russell, David Warfield and the late Dan Dailey. Later he took "On the Quiet," "The Hottentot" and the play scored a success.

In the spring of 1906 he sailed with his own company for Australia after an exciting experience in the San Francisco earthquake, and came back the next year and starred in one of the greatest hits of his career, "Caught in the Rain" of which he was the author.

It is true that he has appeared in the following plays, some of which he wrote, or was co-author: "Never Say Die," "I'll Be Hanged If I Do," "A Little Water on the Side," "Take My Word for It," "Broadway," "Nothing But the Truth," "The Dictator" and "Nothing But Lies."

ALL-STAR BILL COMES TO AMUSE AT STRAND.

A double all-star vaudeville and picture bill comes to the Strand this week, beginning tomorrow afternoon.

Maxon and Morris, two winners in "Mirthful Originalities," will open the festivities, closely followed in the race for popular favor by Gates and Flinay, who will be seen in a new and talking skit entitled "The Instructor." Shirley Rives and Billy Arnold will next be seen in their comedy laugh hit, "A Big Sale," then Julia Curtis in artistic comedy, and a number of impressions, with Frank and Marie Hughes in "Dance Romance," a revue of exclusive songs and tersely choreographed numbers closing in a veritable whirlwind of motion.

The question is prohibition a dry subject, is said to be well answered in the photodramatic offering for the week, and the assertion is made that if you think it is, you will change your mind when you see Will Rogers in his latest comedy, "The Hottentot," "Everywhere." "Billy Fortune" story by W. R. Lighton.

It is all about prohibition—about a town that went dry—a woman who wanted to annex her fifth husband—about a couple of beautiful and a big hearted, whole-souled fellow who patched up a love affair between the girl he loved and another man.

Subsidiary features to the main attraction will include a multiple reel comedy, a selected scenic subject and showings of recent world events of interest to all, as caught by the camera.

As is customary at the Strand, the special program will be a comedy sketch, with a number of songs arranged by Arthur J. Manvell, the overture for the week being "Siren" of a Southern sea, by Weeks.

"TOWN SCANDALS" WINS BROADWAY APPEARANCE

There exists a keen rivalry between the managers controlling burlesque attractions touring the Columbia circuit of which Washington's Gayety Theater is a part, for the honor of being selected for the mid-summer six weeks' engagement at the Columbia Theater on Broadway.

While the selection of the organization is seldom determined on before the early part of May, a record has been broken this year in the choice of Irons & Clamage's "Town Scandals," which notwithstanding the fact that it is the newest organization on the wheel, has already been awarded the plum in the face of closest competition.

Way Down East Changes Its Home to Shubert-Garrick Now

D. W. Griffith's picture sensation, "Way Down East," will begin a limited engagement with a matinee and night performance at the Shubert-Garrick Theater today and will be followed with two performances each day at 2 and 8.

So many requests have been made by the people of Washington, who have been unable to gain admission, for a continuation of the production, that the management has been obliged to change the bookings of the attraction elsewhere and make the move to the Shubert-Garrick.

In "Way Down East" the scenes relating to the rural communities, and especially the thrilling ice scenes, were photographed literally "way down East," that is, on the Connecticut river, near White River Junction, Vermont, and many of the farm scenes were "shot" in the neighborhood.

As for the blizzard into which poor Lillian plunges when driven by Squire Bartlett out into the cold, cold night, that was photographed in Westchester county, N. Y., in the vicinity of the Griffith Studios, which are at Mamaroneck. David Wark admits that he took fully a million feet of negative before satisfactory results were achieved, all of which was finally cut down to the 13,000 feet now on display at the Shubert-Garrick Theater.

Mr. Griffith and his assistants, including the actors, braved all sorts of dangers to make "Way Down East," but they had many a thrill in doing so. Miss Gish struggled through miles and miles of snow and fought many a real gale that threatened her with pneumonia, while the famous producer has nothing but admiration for the slender young girl, who of her own accord, floated down the Connecticut river day after day, thinly clad, with her hair and part of her head dragging in the icy water.

Miss McIntyre was born in a little village in Scotland called Inverness. Like most Scotch girls of means, she was educated at a young ladies' school in England, and then sent to Brussels to finish her training in a convent. Her entry into the theatrical profession was rather unexpected. She had been sent to Brighton, England, with a chaperon to recover from a slight illness. One afternoon she decided to go to London to do some shopping, and in her walk she was attracted by the electric light outside the theaters. She hadn't the faintest idea how one should go about securing an engagement, but she did it.

The first office she went into she met Graham Moffat, author of "Bunty Pulls the Strings." He was on a silent search, and had been scouring London for weeks for a girl to play the name part in "Bunty Pulls the Strings" in the American production of that Scotch Presbyterian family, and from orthodox training, to become a stage favorite. Her parents were very much opposed to anything that smacked of the theater, and Molly's mother received the first shock of her life when, at the age of five, her pretty baby Molly broke the news that she was going to be an actress.

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Emma Trentini Sings at Keith's This Week

Mme. Emma Trentini, the famous operatic star, is again in Keith vaudeville and will be the central orb of the Washington's Birthday celebration bill at B. F. Keith's Theater this week, commencing at the matinee tomorrow. An extra matinee at 5 p. m. will be given on Tuesday, the natal day of "The Father of Our Country."

Mme. Trentini is an Italian, of the chic and vivacious character common to the natives of Sunny Italy and her most memorable performance in this country was in "Naughty Marietta." She has a beautiful voice, a charming personality, and rare ability as a comedienne. Her visit should excite extraordinary interest, especially as she is seen very seldom in vaudeville, the present occasion being probably her farewell for a long while. Albert Vernon is her accompanist.

The extra added attraction will be the author-comedian, John B. Hymer and company, in Mr. Hymer's latest addition to the "Tom Walker" series of dusky farces, this one being "Tom Walker in Dixie."

Sydney Grant, the musical comedy feature, will celebrate his re-vent in vaudeville with a bunch of crisp stories and catchy songs, rendered in his really inimitable style, with added flavor contributed by his handsome, clean-cut face.

Fred Lindsay, the famous Australian sportsman and explorer, will be introduced and his bush-whip exhibition will be found novel and exciting, as he is rated as the greatest sportsman, clear-cut face.

Charles E. Bensee and Florence Baird will present another chapter of their whimsical "Songflage," the "Songflage" will be followed by "Dark Moments," full of light ingredients; the Osborne Trio in "Keeping Fit," and the kinograms will complete the holiday list.

Today, 2 and 8:15 p. m., last week's bill in its entirety will be given.

He's a "Harry Lauder."

George A. Clark, the principal comedian of the "Town Scandals" company at the Gayety this week, was born in Scotland and is being booked as the "Harry Lauder of the Burlesque Stage."

Molly McIntyre's Family Was Against Her Going On Stage

Molly McIntyre, who is cast as Eva in the Comstock and Gest comedy gins, "Adam and Eva," which begins a week's engagement at the Belasco Theater tomorrow night, broke away from a Scotch Presbyterian family, and from orthodox training, to become a stage favorite. Her parents were very much opposed to anything that smacked of the theater, and Molly's mother received the first shock of her life when, at the age of five, her pretty baby Molly broke the news that she was going to be an actress.

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Doubleheader Comes to Arcade on Tuesday

Elaborate preparations are being made at the Arcade for a great "double header" attraction on Washington's birthday, and in the dance from 3 to 6 in the afternoon, and a souvenir dance in the evening with many patriotic features.

The National League of Masonic Clubs will occupy the auditorium on Thursday next, but in deference to the demands of its regular patrons the management of the Arcade will give a number of delightful "Paul Jones" dances, in the upper ballroom on that evening.

Friday will be ever popular "Kiddies' night," with a lavish distribution of favors so dear to the heart of the little ones.

PEN-GAR IS NEW NAME FOR DANCING GARDENS

The name of the dance garden located at Twenty-first and Pennsylvania avenue northwest formerly known as Greater Penn Gardens has been changed to Pen-gar.

Maurice Castle and Miss Irene Nolan, who are assisting in the management of this dancing auditorium have promised to stage several

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Mr. Griffith and his assistants, including the actors, braved all sorts of dangers to make "Way Down East," but they had many a thrill in doing so. Miss Gish struggled through miles and miles of snow and fought many a real gale that threatened her with pneumonia, while the famous producer has nothing but admiration for the slender young girl, who of her own accord, floated down the Connecticut river day after day, thinly clad, with her hair and part of her head dragging in the icy water.

Miss McIntyre was born in a little village in Scotland called Inverness. Like most Scotch girls of means, she was educated at a young ladies' school in England, and then sent to Brussels to finish her training in a convent. Her entry into the theatrical profession was rather unexpected. She had been sent to Brighton, England, with a chaperon to recover from a slight illness. One afternoon she decided to go to London to do some shopping, and in her walk she was attracted by the electric light outside the theaters. She hadn't the faintest idea how one should go about securing an engagement, but she did it.

The first office she went into she met Graham Moffat, author of "Bunty Pulls the Strings." He was on a silent search, and had been scouring London for weeks for a girl to play the name part in "Bunty Pulls the Strings" in the American production of that Scotch Presbyterian family, and from orthodox training, to become a stage favorite. Her parents were very much opposed to anything that smacked of the theater, and Molly's mother received the first shock of her life when, at the age of five, her pretty baby Molly broke the news that she was going to be an actress.

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